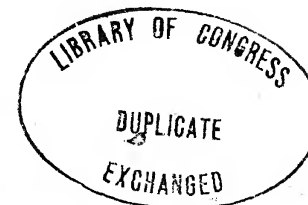
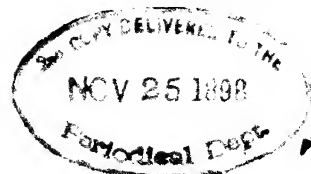


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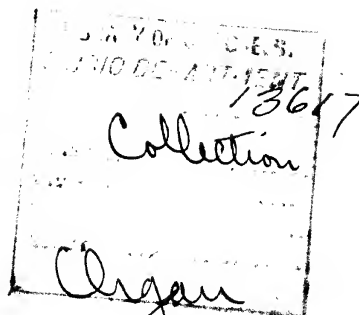


THE

NOV 25 1898

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford

Assisted by E. S. Lorenz

TERMS

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NOVEMBER, 1898.

Editorial.

*

W. L. BLUMENSCHIEIN.

It affords us great pleasure to present the portrait of a gentleman whose life has been steadily and consistently devoted to the highest ideals of music, whether secular or sacred. While not as widely known as some other composers of high class music, because of his location in our little inland city, he has, after all, won a high standing among the devotees of high art throughout the country.

Mr. Blumenschein was brought up and educated in Pittsburg, Pa., having the best teachers of music that enterprising city afforded, because of his remarkable talent and love for music. In 1869 he entered the famous Conservatory of Music at Leipzig, Germany, where he enjoyed for some years, the privilege of being instructed by such giants in musical theory as Wenzel, Coccius, Oscar Paul, Reinecke, Richter, and David. We can easily imagine the young man's delight in these inspiring surroundings. The best operas could be heard nightly at what is now known as the New Theater. The Gewandhaus Concerts gave large opportunities for hearing severer compositions, including the first performances of leading works by composers of world-wide fame. It is not strange that in such a classical atmosphere Mr. Blumenschein's musical ideas were the highest and his taste highly cultured and severe, nor that he became an apostle of good music, holding up the standard very high wherever he had an opportunity to make his influence felt.

In 1872 he began his musical career in this country

at Pittsburg, Pa., giving piano and singing lessons. A call to the directorship of the Harmonic Society, at Portsmouth, Ohio, was accepted in 1876, to which was added a little later that of the Ironton Choral Union. Asked by the Philharmonic Society, of Dayton, Ohio, in 1878, to succeed Otto Singer as its director, he removed to our city where he has ever since resided. Under



his direction for over twenty years this society has won for itself a high place among the choral societies of the land, and the list of classical works studied and rendered during this period it would be difficult to duplicate anywhere else in the state. It includes twelve choral works with orchestral accompaniment, seventeen oratorios with grand organ accompaniment, and fifteen with piano ac-

companiment, fourteen symphonies and overtures by orchestra, with an innumerable host of lesser selections, both vocal and instrumental, all immediately under Mr. Blumenschein's direction.

In addition to this general influence on Dayton's musical culture, he has had the shaping throughout these years of the development of the best talent, vocal and instrumental, that the city and much of the surrounding country has produced. As a teacher, he has been careful to cultivate a taste for only the best music, whether standard or modern, and the result of his influence has been very marked in the steady support all efforts to produce the best music have been given.

But Mr. Blumenschein's influence has by no means been confined to our city. He has been director of the Lyra Society, (male chorus and orchestra), Indianapolis, Indiana; of the Orpheus Chorus, of Springfield, Ohio; and of the two Ohio Saenger-fests held at Dayton and Springfield. His most important laurels have been won in connection with the Cincinnati May Festival Chorus, of which he had charge from 1891 to 1896. To follow such famous directors as Singer, Mees, Brand, Ehr Gott and Foley in this work, and to win so great a victory over adverse circumstances, as he did in 1892, shows him to be one of the strongest conductors in the land. It has brought him the national recognition he had long ago deserved, and he is becoming more widely and favorably known every year.

As a conductor, Mr. Blumenschein combines geniality with a marked degree of conscientiousness and masterfulness. He knows just what results he wishes to reach and makes his point, no matter what amount of labor and patience may be required. Sometimes severe in criticism, he is often lavish in praise. He has an exceedingly acute ear, and detects and locates the slightest error in a large chorus. He is careful of details and gives all his numbers the most exquisite finish.

As an organist, Mr. Blumenschein has deservedly won a high place. That he has been organist of the First Presbyterian Church of this city for over twenty years, indicates not only the high standing he occupies in the field of music, but also his gifts of steady application and continuance. His playing is characterized by

great delicacy of expression, resourcefulness in the registration of his music and discriminating adaptation to the needs of the service.

Mr. Blumenschein has been so occupied with teaching and directing, that he has not given as much attention to composition as his talents in this line would have amply justified. He has written many one-voice songs, piano pieces, anthems, choruses for male and mixed voices, which have been eagerly accepted by the leading publishers of the country, and, in some cases, have been reprinted abroad. His compositions are of a high grade, most of them demanding skilled performers for their proper rendition.

It is to be hoped that he will "stir up the gift of God which is in him", and produce some great work that will give him cosmopolitan fame and inspire other American composers to aid in developing an American musical literature that will demand the respect of the world.

✱

WHAT WE ARE TRYING TO DO.

When the publication of *The Organist* was first contemplated, one of the principal objects in the minds of the editors was to make the book thoroughly practical, not only in regard to proper registration, marks of expression, and correct metronome movement, but also with a view to meeting every want of the average church organist. For this purpose selections have been made, suitable for opening and close of public worship, voluntaries dignified, cheerful and grave, short preludes for filling up an occasional gap that may at any time occur, communion numbers, suitable for rendering while the sacrament is being administered, selections especially appropriate for funeral occasions, arrangements of well known and popular hymns and gospel songs, that are sure to prove useful during revival services; and last but not least, the church wedding, has been carefully considered, an occasion when it is most important that all should be bright and gay, yet dignified and churchly — a time, (and really the only proper time), when the organist may with perfectly good taste, display the full power and beauty of the organ, and render a class of music that would be utterly out of place except for this joyful event. To meet this want, a number of beautiful Gavottes have been selected

and carefully arranged, also several Minuets. These numbers, while more graceful than the march movement, are still dignified and imposing if played in the proper tempo, and adapt themselves to the organ with much better effect than many of the popular airs of the day, which, (with a few rollicking "two-steps"), too frequently form the entire repertoire of the average organist. We shall make an effort to fulfill all reasonable requests sent in by our subscribers. Sometimes we may appear a little slow in carrying out their wishes, as in the case of the 'Chopin Funeral March', which appears in this number. The letter containing the request was by some means mislaid, and came to our notice only a few weeks ago.

We are always glad to receive helpful suggestions and communications of this sort, addressed to the editor, care of Vanderbilt University, Nashville, Tenn.; will meet with most kindly consideration. If we succeed in helping you in your church work, let us have an encouraging line to that effect. If we are failing in any degree, do us the kindness to point out the failure in order that we may correct it. In short, help us to make "The Organist" the most pleasing, and at the same time the most practical organ serial in the market.

✱

Miscellany.

✱

STORIES OF DR. GARRETT.

Stories of the late Dr. Garrett are beginning to appear in print. It is probably not generally known, at least on this side of the water, that Garrett possessed a decided gift for public speaking. He had also a ready fund of sarcastic wit, which he was not always careful about using. One story runs that a certain young minor canon once complained to the old organist of his being obliged to chant the Litany with a lay clerk kneeling at the same desk with him. "It's like harnessing a horse and donkey together", he said. "Which is which?" remarked Garrett.

Garrett studied for a time under Samuel Sebastian Wesley, and had many entertaining reminiscences of his famous teacher. One of them is as follows: During a performance of his (Wesley's) fine anthem, "Ascribe unto the Lord," the basses sang their recitative, "Noses have they, and smell not," in a vulgar,

nasal tone, when Wesley remarked, in his most sarcastic manner: "No, they keep *their* noses to sing through." At the age of sixteen, young Garrett was organist of one of the parish churches at Winchester, in addition to his cathedral work; at that time he often used to play at six services on a Sunday. Good nerves they must have had in those days. Nowadays most organists are pretty well used up by three services on a Sunday.

✱

—The Churchman.

OVER-ELABORATION.

The tendency towards over elaboration is by no means the exclusive property of this century, but has troubled thoughtful churchmen in every age. At times the excess has led to a reaction which has seriously hindered the progress of our art. In Queen Elizabeth's reign, a very sensible course was advocated by the authorities appointed to enquire into the condition of public worship. In the "Injunctions of Archbishop Holgate to the Dean and Chapter of York after the Visitation of the Cathedral Church August 15, 1552," we read:

"Also we will and command that there be none other note songe or used in the said churche at any service there to be hadde saving square note playne so that every syllable may be playnelie and distinctlie pronounced and understande and without any reports of repetyngs which may induce any obscuresnes to the herars: and further the lessons to be distinctlie and playnelie and apertlie with a lowde voice redde, so that which shall be songe and redde may be well herde and understande of the lay and ignorant people."—Registram Holgate.

Here we have provision made for retaining due simplicity in the major part of the service. But the following extract from "Queen Elizabeth's Injunctions, 1559" shows that it was by no means intended to prohibit all music of a freer type, but only to restrain it within due bounds. One of these "Injunctions" runs thus:

"And that there be a modest and distinct song so used in all parts of the Common Prayers in the Church that the same may be as plainly understood as if it were read without singing: and yet nevertheless for the comforting of such as delight in music it may be permitted that in the beginning or in the end of Common Prayers either at morning or evening there may be sung an hymn or such like song to the praise of Almighty God in the best sort of melody and music that may be conveniently devised having respect that the sentence of the hymn may be understood and perceived."

Allowing duly for the advances made during three centuries of musical progress, this "Injunction" might well be repeated to-day.

Gt. Diapasons, Principal & 12th.
Sw. Full.
Ed. Bourdon coup. to Sw.

FANTASIA IN A MINOR.

1559143

E. L. ASHFORD.

Man. *Ed.* *Man.* *Sw.*

L.H. *Gt.* *Sw.*

ritenuto. *a tempo* *3* *3* *3* *3*

dim. *Ed.* *3*

poco accel. *a tempo* *Sw.* *Sw.*

Sw. *Gt.* *Sw.*

a tempo *3* *3* *rit.* *Gt.* *Sw.*

Sw. *Couple Sw. to Gt., and Gt. to Ped.* *Gt.* *Ped.*

Man. *cresc. poco a poco.* Sw. Gt. Ped.

Man. Ped. Man. Ped.

{ Sw. Soft 8'
 { Ped. Soft 16'

PRELUDE.

CH. H. RINCK.

Largo. ♩ = 72.

p

Ped. Ped.

Ped.

Swell. Full.
Great. Full to 15th.
Ed. Bourdon. Coupled to Sw.

PILGRIM CHORUS.

R. WAGNER.
From *Tannhäuser*.

Andante maestoso. ♩ = 60.

Swell closed.
p

Ed.

Man.

cresc. *poco* *a poco.*

This page of musical notation, numbered 135, contains four systems of piano accompaniment. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key annotations and markings include:

- System 1:** *Gt.* (Guitar), *ff* (fortissimo), *3* (triple), *Gt. to Ped.*, *Ped.*, *Sw. to Gt.* (Switch to Guitar).
- System 2:** *3* (triple), *Man.* (Mancucha).
- System 3:** *3* (triple), *Ped.* (Pedal).
- System 4:** *Ped.* (Pedal).

The notation is complex, featuring many beamed notes and rests, suggesting a fast and technically demanding piece.

Gt. Op. & stopped Dia. Flute & Principal.
 Sw. Soft 8' & 4ft. stops coupled to Gt.
 Ped. Bourdon coupled to Gt.

ALLEGRO CON SPIRITO.

ALFRED RAWLINGS.

120.

Gt. ff

Man.

f

ff

rall.

Fine

Piu Allegro.

Sw. mf

Man.

Gr. ff

First system of musical notation for piano, measures 1-8. The right hand plays chords, and the left hand plays a rhythmic pattern. Dynamics include *mf* and *Gr. ff*.

dim.

Sw.

mf

Second system of musical notation for piano, measures 9-16. The right hand plays chords, and the left hand plays a rhythmic pattern. Dynamics include *dim.*, *Sw.*, and *mf*.

Third system of musical notation for piano, measures 17-24. The right hand plays chords, and the left hand plays a rhythmic pattern.

f

Fourth system of musical notation for piano, measures 25-32. The right hand plays chords, and the left hand plays a rhythmic pattern. Dynamics include *f*.

Gr. ff

Fifth system of musical notation for piano, measures 33-40. The right hand plays chords, and the left hand plays a rhythmic pattern. Dynamics include *Gr. ff*.

Gt Op Dia., Gamba, Flute & Principal.
Sw. Stopped Dia., Flute & Oboe.
Ed. Bourdon.

CHRISTMAS VOICES.

E. L. ASHFORD

Sw.

Sw.

Ed.

slower.

Andante. ♩ = 50.

Oboe off.

Sw closed.

ad lib. *rit.*
pp ^{76.}
 Glo-ria in ex-cel-sis De-o. Glo-ria in ex-cel-sis De-o. in ex-cel-sis De-o.
Piu Lento.
Tempo primo.
Open Sw. and add Salicional and Gemshorn.
Reduce Sw. to Salicional.
Gt.
Andante.
Sw. closd.
Man.

ANDANTE.

Voix Celeste. Clarabella.

BEETHOVEN.

p

ad lib.

p

p

sf

p

sf

p

sf

rit.

add Flute. a tempo

p

Gt. full without reeds.
 Sw. full coupled to Gt.
 Re. Op. Dia.

THE VOICE OF TRIUMPH.

For Pipe Organ.

TH. SALOME. Op. 68.

Tempo di marcia ma poco animato. ♩ = 104.

Man. *Gt. ff*

Re. *Gt to Re.*

Gt. Melodia or St. Dia.
 Sw. Full without Reeds.
 Ed. 16ft Bourdon coupled to Sw.

IMPROMPTU.

This number requires great variety of treatment, as it is in the Fantasia style. The allegretto movements should be played in a light and cheerful manner, while the choral strains form a decided contrast, being slow and well sustained. The short recitative should also be taken slowly and with feeling.

OLIVER KING

Allegretto. M.M. ♩ = 96.

The musical score is written for piano and organ. It consists of four systems of music, each with a grand staff (treble and bass clef) for the piano and a single staff for the organ.

- System 1:** The piano part begins with a treble clef and a key signature of two flats. The organ part is marked "Sw. closed." and "mf".
- System 2:** The piano part continues with a treble clef. The organ part is marked "cresc." and "Ed.".
- System 3:** The piano part continues with a treble clef. The organ part is marked "Ed.".
- System 4:** The piano part continues with a treble clef. The organ part is marked "Religioso. Lento." and "Gt. pp".

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The organ part is written in a style that suggests a 16-foot Bourdon coupled to the swell.

Recitative. *ad lib.* *Sw.* *Allegretto. a tempo* *f* *Gt.* *ad lib.* *Sw.*

a tempo *Lento.* *Gt. pp*

Tempo 1º. *Sw.* *Ad.*

Lento. *Ad.* *rall.*

{ Sw Soft 8' stops.
Ped. Bourdon.

BY THE RIVER.

"Flow, freshly flow, dark stream, below.
While stars grow light above."

E. L. ASHFORD.

$\text{♩} = 48.$

Sw.

add Gemshorn.

Ped.

f

dim.

rit.

a tempo



Gt. Clarabella & Flute.
Sw. Salicional & Violina.
Ped. 16ft. Bourdon coupled to Sw.

LARGHETTO CON MOTO.

J. BARNBY.

The musical score is written for piano and organ. It consists of four systems of music, each with a grand staff (treble and bass clef) for the piano and a single staff for the organ. The tempo is marked 'LARGHETTO CON MOTO'. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The organ part is marked with 'Ped.' (Pedal) and 'Mun.' (Municipal). The piano part includes markings for 'Sw.' (Swells), 'cresc.' (crescendo), 'Gt.' (Great), 'rall.' (rallentando), and 'a tempo'. The right hand of the piano is marked 'R.H.'.

Sw. Ped. Mun. R.H.

cresc. Gt.

a tempo rall. Sw. R.H.

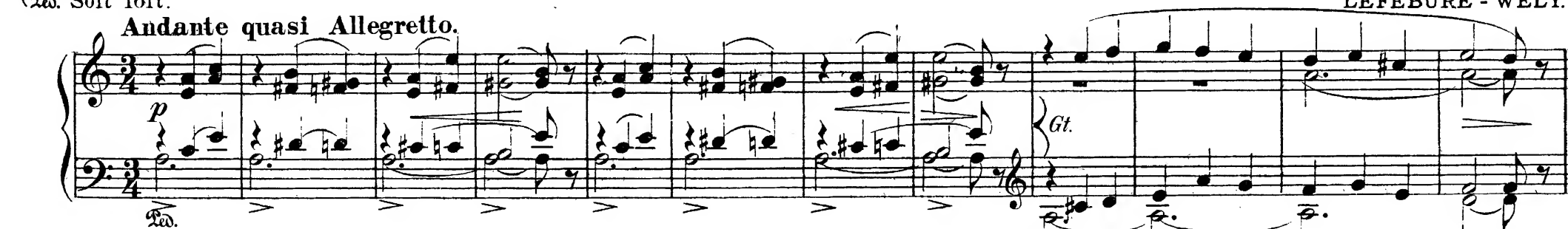


Gt. Doppie Flute.
Sw. Salicional, Flageolet & 16ft. Bourdon.
Ped. Soft 16ft.

PRELUDE.

LEFÉBURE - WÉLY.

Andante quasi Allegretto.



Gt. Full to 15th.

Sw. Full.

Ed. Bourdon coup. to Sw.

FESTAL MARCH.

BYRON C. TAPLEY

Sw.
mp
f
ff
Gt.
Ed.
ten.
3
ff
Fine

Trio. *Sr.* *Gt.* *Solo.*

ppp

3

D.C. al Fine.

{ Sw. Salicional, Oboe, Piccolo & Bourdon.
{ Bd. Bourdon.

VENETIAN BOAT SONG.

E. L. ASHFORD

Andante. ♩ = 50.

Sw.

Man.

Bd.

Man.

L.H.

rit.

a tempo

Slower.

rit.

a tempo

Man.

Bd.

dim. *Gradually reduce to Salicional.* *Piu Lento.* Ped.

PRELUDE.

{ Sw. Stopped Dia & Flute.
 { Ped. Bourdon.

LEFÉBURÉ - WÉLY.

Cantabile. ♩ = 42.

rit. Man. f p

MENDELSSOHN.
From Elijah.

Andante grave e maestoso. ♩ = 84.

Andante grave e maestoso. ♩ = 84.

The first system of the musical score is written for piano and features a grand staff with treble and bass clefs. The tempo is marked 'Andante grave e maestoso' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The score includes various performance markings: 'Swf' (swell) in the first measure, 'R.H.' (Right Hand) and 'L.H.' (Left Hand) in the second measure, 'Gt.' (Guitar) in the third measure, and 'Man.' (Mandolin) in the fourth measure. The dynamics range from 'sf' (sforzando) to 'p' (piano). The notation includes chords, arpeggios, and melodic lines for both hands.

Swf

R.H.

L.H.

Gt.

Man.

sf

p

And.

From Enjan.

Gt. Full to 15th.
Sw. Full.
2d. Op. Dia.

PROCESSIONAL MARCH.

W. HAYNES.

The musical score is written for piano and guitar. It consists of four systems of music. The first system begins with a tempo marking of 116. The piano part is in the left hand, and the guitar part is in the right hand. The score includes various musical notations such as chords, single notes, and rests. Dynamics like *Sw.* (Swell) and *Gt.* (Guitar) are used to indicate changes in volume and instrument focus. The piece is in a 2/4 time signature and features a key signature of one sharp (F#).

System 1: *Sw.* *Mun.* *Gt.* *2d.*

System 2: *Sw.* *Gt.* *Mun.* *Sw.* *Gt.* *Sw.*

System 3: *Sw.* *Gt.* *Mun.* *Sw.* *Gt.* *Sw.*

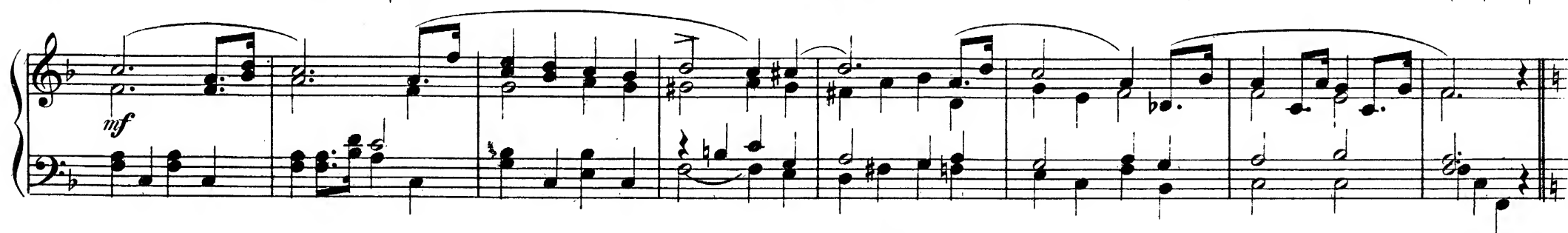
System 4: *Sw.* *Gt.* *Mun.* *Sw.* *Gt.* *Sw.*



First system of musical notation. The treble staff contains a melodic line with various intervals and a final whole note chord. The bass staff provides a harmonic accompaniment. Dynamics include *Gt. f* and *And.*



Second system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *Sw. p*.



Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *mf*.



Fourth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *a tempo* and *Gt. f*.



Fifth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff continues the accompaniment. Dynamics include *Sw. mf*, *Gt.*, *Sw*, and *Man.*

This page of musical notation consists of four systems of staves, each containing a piano (piano) part and a trumpet part. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The piano part begins with a series of chords and moving lines. The trumpet part enters with a melodic line. The system concludes with the instruction "Gt. to Ped." (Trumpet to Pedal).

System 2: The piano part continues with complex chordal textures. The trumpet part features a melodic line with triplets. The system concludes with the instruction "Gt. to Ped." (Trumpet to Pedal).

System 3: The piano part is marked *ff* (fortissimo). The trumpet part features a melodic line with triplets. The system concludes with the instruction "Gt. to Ped." (Trumpet to Pedal).

System 4: The piano part continues with complex chordal textures. The trumpet part features a melodic line with triplets. The system concludes with the instruction "Gt. to Ped." (Trumpet to Pedal).

Performance Instructions and Dynamics:

- couple Sw. to Gt.* (couple Swells to Trumpet)
- ff* (fortissimo)
- Man.* (Mando)
- Trumpe.* (Trumpet)
- f* (forte)
- cresc.* (crescendo)
- ff* (fortissimo)
- molto cresc. fff rall.* (much crescendo, fortissimo, rallentando)

MOZART.

MOZART.

Op. 31, No. 1. Adagio non troppo.

Sw. p

Man.

cresc.

Man.

f

p

p

p

dim.

pp

mf

pp

Fine.

This page contains five systems of musical notation for piano, written in G major (one sharp) and 2/4 time. The notation includes various dynamics and performance instructions.

System 1: The first system begins with a forte (*f*) dynamic. It includes the instruction "Gt. to Ped. off" and "Ped. Gt. to Ped." indicating pedal changes.

System 2: The second system features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*), and then back to forte (*f*). It includes the instruction "Man." (Mancera).

System 3: The third system starts with piano (*p*) and *dolce* (sweet), followed by a crescendo (*cresc.*) to forte (*f*), a decrescendo (*dim.*) to mezzo-forte (*mf*), another crescendo (*cresc.*) to forte (*f*), and finally a decrescendo (*dim.*) to piano (*p*). It includes the instruction "Man." (Mancera).

System 4: The fourth system continues with piano (*p*) and *dolce* (sweet), followed by a crescendo (*cresc.*) to forte (*f*), a decrescendo (*dim.*) to mezzo-forte (*mf*), another crescendo (*cresc.*) to forte (*f*), and finally a decrescendo (*dim.*) to piano (*p*). It includes the instruction "Man." (Mancera).

System 5: The fifth system begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*), and then back to forte (*f*). It includes the instruction "D. C. al Fine." (Da Capo al Fine).

LARGO.

Con gran espressione. 52. BEETHOVEN.

add Oboe. *sf*

Oboe off. *fp* *pp*

Op. Dia. *pp* *f* *pp* *Op. Dia. off.*

Man. *Reduce to St. Dia.* *pp* *pp* *fp* *pp*

Man. *fp*

Ed. *Ed.* *Ed.*

Gt. Dopp. Flute or Melodia.
 Sw Salicional, Lieblich Gedackt.
 Ped. Bourdon coupled to Sw.

MARCHE FUNÈBRE.

F. CHOPIN.

Lento. ♩ = 50.

Sw. p
Man.
f
pp
Sw.
Gt.
tr

add Flute.

Sw. *cresc.*

Gt. *pp* *Sw.*

dr *Flute off.* *Sw p*

add Oboe. *f*

Sw.

This musical score is for page 160 and consists of four systems of music. Each system has a grand staff (treble and bass clefs) and a single staff for guitar. The first system begins with the instruction 'add Flute.' and features a piano accompaniment with a 'Sw.' (swamp) effect and a 'cresc.' (crescendo) marking. The second system introduces the guitar with a 'Gt.' marking and a 'pp' (pianissimo) dynamic, along with a 'Sw.' effect. The third system includes a 'dr' (drum) marking and a 'Flute off.' instruction, with the piano accompaniment marked 'Sw p'. The fourth system adds the oboe with the instruction 'add Oboe.' and a 'f' (forte) dynamic. The piano accompaniment in the fourth system is marked 'Sw.'.

sempre f

Man.

Oboe off.

Flute off.

{ Sw. Soft 8ft. stops.
 { W. Bourdon.

LITTLE PRELUDE.

J. L. BATTMAN.

Andante ♩ = 66.

162
Sw. Stopped Dia., Salicional & Flute.
Ed. Soft 16ft.

MOMENT MUSICAL.

H. SCHOLTZ.

The musical score is written for piano and organ. It consists of five systems of music. The piano part is in treble clef, and the organ part is in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *dim.* (diminuendo). Performance instructions include *Andante.* with a tempo marking of $\text{♩} = 100$, *Man.* (Mancuso), *rit.* (ritardando), *a tempo*, *add melodia.*, *add Oboe*, *Oboe off.*, *Flute off.*, *Reduce to Salicional.*, and *rit.* (ritardando). The score also includes markings for *Ed.* (Eduard) and *pp* (pianissimo). The piece concludes with a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic.

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81.	{ In Thee I Put My Trust, E. H. Bemis (II) }	6
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